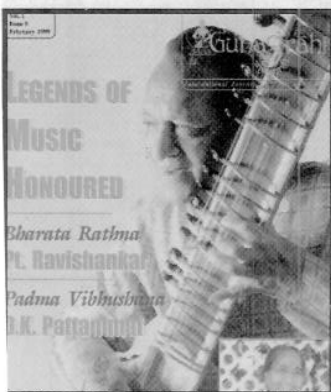
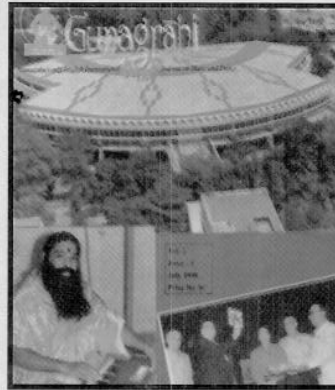




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Inside

Gunagrahi India	2
From the Editor General	3
Music Forecast	4
Sahitya and Nrithya	8
Kathak - Natwari Nritya	10
Calendar of Events	12
News from Abroad	13
Cassette Review	14
Quiz of Fine Arts	15
Tuning to Perfect Note	17
Pearls of Karnataka	20

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GUNAGRAHI INDIA

The Culture People



V. Krishnan page

A look at the cultural scene in India.

An Ustad gives a concert and the hall is half empty!

A large audience goes to a well advertised show and the programme is a washout!

Talented artistes find no avenue for self-expression. Mediocre ones hog the limelight.

The cream does not always rise to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes are plied with paper work, cultural shows earn a dim reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions for artistes ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution/evolution of an impresario system.

GUNAGRAHI is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme -fixing the venue, getting the right audience, looking after the artiste, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, artistes, living quarters, costumes and seeing to a million orgainsational details that neither the artiste nor the agency would be competent to handle.

To effectively interact with the artistes and sponsors for the success of every cultural programme, GUNAGRAHI India offers its services whenever called for. GUNAGRAHI India is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of the impressario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

GUNAGRAHI India is a professionally managed impressario company with Dr. M. Surya Prasad, S.K. Laxminarayana (Babu), K. Ramamurthy Rao, Usha Kamath and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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From the Editor General



VARSHIKOTSAVA

Celebrating the Varshikotsava is not just a ritual. It is an occasion to interact with all the persons concerned and connected with the journal. It is an occasion to look back and look ahead too. It is an occasion to place on records the traumas and triumphs in the sojourn of the journal. It is an occasion to cherish.

This is what exactly happening now with the release of the special volume of GUNAGRAHI, on the occasion of the first Varshikotsava. Due to some unforeseen and unavoidable reasons the Varshikotsava could not be celebrated when it was due in the month of June 1999. But better late than never. It is being done—in a symbolic way—now.

On this occasion I am very happy to inform you that GUNAGRAHI has been quite successful in making its presence conspicuous. There has been a qualitative and quantitative growth. The increase in its readership and popularity is inspiring. That is why and how a personal computer has already been installed. We have been successful in going on internet and hotmail. New representatives from the unrepresented areas have come forward to render their services to GUNAGRAHI. It is a happy sign in the positive growth of the journal.

GUNAGRAHI has many plans for the good of the musicians and dancers. There is a paucity of funds and I hereby request the lovers of music and dance, artistes and organisations to subscribe to the journal and donate liberally for the further growth of the magazine.

GUNAGRAHI is your journal. All constructive suggestions are welcome in its healthier growth.

- DR. M. SURYA PRASAD.



MUSIC FORECAST

By Mahamahopadhyaya
Dr. R. Sathyanarayana

I think there is too much hype about the millennium. Its striking distinction is numerical-the occurrence or recurrence of three zeros. Otherwise, it may turn out to be as eventful-or uneventful-as any other year. It may have a sentimental significance for the followers of the Christ and they have so far played no part or an insignificant part in the origin or evolution of Indian music. Again, the Hindu is somewhat given to attach great importance to antiquity in explaining or justifying his thought or behaviour, though he is often accused of a poor sense of historic time. Such accusation cannot be wholly brushed aside; for the Hindu's concept of time is metahistorical, tending to the mythological. Therefore, he may justify his jubilation and may celebrate the current Pramaathi year as heralding the fiftysecond century of the first quarter of the current Kaliyuga.

And let me hasten to avoid a possible misconstruing the title of this essay. I am neither astrologer nor weatherman-professional or amateur. All I hope to do in

this essay to cast leaves in the wind; metamorphose whatever I have heard or seen in music for slightly less than seventy years into some surmises, conjectures-or even wishful thinking as to what may happen in, or to this art in the next hundred years. I draw courage from the thought that the astrologer or the weatherman does no better.

A. Structural changes

1. Indian music is serial or homophonic; that is, its notes progress in a series, one at a time. Orchestral or other dispositions such as in Indian Jazz or the Pop involving simultaneous notes are-still-not aimed at harmony or counterpoint; such dispositions lie well within the scope and scan of its nativity. The native character of Indian music is unlikely to be modified in the foreseeable future.

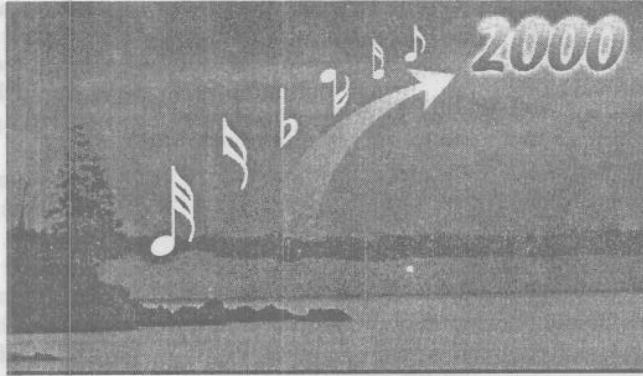
2. Indian music is, in its totality and plurality, distinguished from all other musical systems by a conceptual quartette viz, raaga, taana, vaadya and prabandha. These have become firmly and deeply rooted in both theory and practice from the earliest known time. In fact, it is difficult, if not impossible, to imagine Indian music without these. Indeed, they may be regarded as the differentiating and definitive bases of its system. While these are stable-

almost static-in this essential form, their respective contents and mutual interactions-their respective contents have been even changing in both space and time in this vast subcontinent. However, owing to interna cultural tensions and external(even extraneous) influences, these basal concepts are showing signs of peripheral diffusion, specially in the non-art genres (e.g.ghazal, jazz) of Indian music. Their impact on art music would continue to be minimal in the foreseeable future but would render the non-art idioms even more attractive to a larger number of listeners. Art music would probably develop some elasticity, some innovations and some new technique well within its own resources and parameters, with or without some compromise with its traditiona and generate some contemporary relevance in order to keep and increase its audience. It would therefore need to bringforth dedicated, visionary and missionary leadership in composing, performance and teaching and learning. This envisages the building of bridges between tradition and innovation, which are mutually inclusive rather than exclusive. For, after all, tradition is the summation of accepted innovations, while innovation is a mutation in established tradition on the path of evolution. The first quarter of the new century

would contain the seeds of this trend.; the second would witness their germination and sprouting; the third and fourth quarters would enjoy the flowers and fruits. Such seeds lie within the womb of hackneyed, monotonous classical genre of increasing mediocrity, conventionality in performance and inspiration, with decreasing exceptions of brilliance and genius.

3. Our society is now a quick-change artiste, varying its postures very rapidly in its several aspects, with an acceleration never before witnessed; sociocultural dynamism, technological advancements, information systems etc, are now rushing at us at an explosive rate, challenging us to keep in tact the inner repose and the graces of life. Globalisation of communication and exposure are shrinking the world to an ever smaller village. As a consequence, preservation of cultural and ethnic identities is becoming ever more difficult. Music is a cultural product of the collective conscious of a human community and it inevitably absorbs these influences and is shaped by it. Computer music and electronic music are no longer oddities or exotic in the Western hemisphere. Indian music is no exception and is not innured to such exposure and aggression. The question therefore confronts us: Does

Indian music now possess enough inner resources and strength to use technological progress and cybernetic gifts as instruments for the fulfilment of its ideals and enhance its own vigour and greatness or does it succumb to these pressures? The long history of Indian music has shown time and again its stamina and strength as well as the power to assimilate alien influences and extraneous pressures.



4. There is however, another side to this question; the possibility of Indian music allowing itself to be absorbed into a characterless, colourless, single global art form is remote, it is true; but there is an insistent cry for Fusion Music—fusion of Karnataka music with Hindusthani music, fusion of Indian music with Western music and so on. Some scattered effort is already visible in this demand. Western music composers are increasingly borrowing brief themes from Indian music (and from other musical systems). Some enthusiasts in India are trying to induct Western musical styles, idioms and forms into Indian music. These are still avantgarde

experimentals and lie lonely on the fringe of the average listener's awareness. Their taking a central position of such awareness or the music platform is at the moment or in the foreseeable decades is a far cry. Nevertheless, such experimentation will probably increase in the first and second quarters of the next century. But Indian music is more likely than not to absorb and assimilate such of the movements as are consistent

with its ethos and apply these modern cosmetic to its face in about the middle of the coming century and reject the totally antilogical innovations.

5. I have an intriguing expectation—hope, at any rate, of the future; Indian music is rich in interart affinities such as dancing, painting and sculpture. It also has considerable synaesthetic potential, that is unexpected faculty for intersensory perceptions namely sound as colour and colour as sound. Much research is now being carried out in psychophysiological and neurological laboratories abroad in true synaesthesia and pseudo-synaesthesia, extending the experiments to other sensory modalities viz. smell, taste and touch. Such investigations are based on the faculty of the human brain to receive simultaneous, multiple sense data and to organise

them into a single, meaningful experience. Would the next century make it possible for people not only to hear Indian music, but also see it a symphony of colours, smells, tastes and touches through individual, personalised, ascribed equations! In other words, would the fifty second century of the present Kaliyuga develop equations for Indian musical sounds and rhythms in hues, flavours, fragrances and pleasurable, sensuous touches, so built as to cater to individual preferences and tastes so that the experience pervades and integrates all sensory aesthesis? I feel that in the coming century interart affinitation and intersensory integration of aesthetic perceptions would be a distinct possibility and become increasingly articulated.

B. Intra-musical elements

1. We may now briefly consider a few elements within the musical system. First, the medium; hopefully, Karnataka music vocalists will realise the importance of systematic voice training instead of depending on chance or freak. Besides bringing greater enjoyment to their own listeners, it would gain tolerance, if the respect and acceptance, and minimise contempt, of Hindusthani music lovers.

2. As long as acoustically efficient auditoria are few and far between dependence on the microphone will grow in live concerts: recorded voice qualities will tend to be 'sweetened' by acoustical gadgetry, to the detriment of

natural voice resources and of scientific voice training. I hope this last mentioned will be developed to suit individual needs and requirements as well as particular compositional genres.

3. Many additions will be made to the listening exotic musical instruments in our music with adequate adaptations, not only in orchestral ensembles, light classical and avantgarde idioms but to art music as well, thus enriching the colour, texture, range and possibilities of our music.

4. Borrowals from or exchange with, folk music will continue in art music; it is hoped that urban mimicry of folk music will stop and the genuine folk art will be systematically studied and promoted. There is a need to establish and develop centres for the collection of authentic folk music and folk dance records for archival, research, teaching and comparative musicological studies both regionally pyramiding into an apex body.

5. Scope and range of virtuosity will be enlarged in extant musical instruments with technological innovations and acoustical research in material, repertoire, performance methods etc. New instruments may be hopefully invented. Most importantly, it is to be fervently hoped that methods of manufacture and repair will be developed to ensure uniformly excellent quality in instruments by discovering all the empirical and technical variables in instrument making

and relating them in empirical and theoretical mathematical equations. At present, the tone quality of a musical instrument is largely left to chance and whim. It is important that the instrumental performer is consulted so that his needs and problems may be addressed instead of en mass regimentation in manufacturing.

6. Another important need in this field is the developing of a notational system for each instrument for manual techniques of playing alongwith slow-motion videographs for near and distant teaching. The dimembranophones(e.g.the mridanga) may be cited as an example. Each drumhead should be divided into radial sectors and fixed with a numero-literal symbol. The palm and fingers of each hand are also suitably divided and similarly symbolised. The two then may related to each other in terms of the type and degree of contact as well as the vocalised instrumental sound (solli paata). Thus each element of the playing may be synchronised and mapped. A practical difficulty here is the arriving at a consensus among the exponents regarding the correspondence between the instrumental sound and the vocalised syllable; for, different schools have developed their own equations between the two; each individual percussionist builds his own polyvalent equations—different drumhead sectors and hand sectors are sometimes associated with the same vocalised syllable and

vice-versa. It is to be hoped that some thought and effort would be bestowed in the years to follow on this aspect of our music. Excellent work has already been done on the tabla.

7. The Gurukula system of music education is almost irretrievably extinct, in spite of some earnest attempts at revival are being made in one or two institutions. The institutionalised system has come to stay. It is necessary that the latter should eschew the worst and incorporate the best in both. Conceptual infrastructure including Principles and Philosophy, Aims and Objectives, Methods and Teaching Aids, Assessment of Aptitude and Performance, Abnormal Music Learning, Place in General Educational System. Inter-art and Inter-disciplinary Ramifications etc, yet remain to be established in music education in consonance with our cultural traditions and with the modern needs and aspirations. The scope and purpose of music education at various learning strata such as the primary school, high school, preuniversity, university and conservatory should be clearly defined and distinguished. Music education needs to be diversified with break-throughs such as Sociology of Music, Adult Music Education, Informal Music Education, Distant Music Education, Music Composing, Music Criticism etc.etc. All this applies, mutatis mutandis, to musical genres other than classical, also. Much progress may be expected in this area in the coming century.

8. Concert patterns of both Karnataka music and Hindusthani music have evolved into the modern format during the past one hundred years or so. It is now tending to be stale and stiff in repertoire and convention both in the electronic media and platform. This is somewhat due to the deadend which music composing has reached in the classical and other genres. Creativity and originality in composing has become lustreless, reduced to the conventional and conservative. Spontaneity, vigour and inspiration are replaced with straining and groaning(-almost tenesmus!). This has naturally influenced platform concerts. Organisations arranging periodic music concerts and available music auditoria have not kept pace in number with the growing population and music performers. Large urban distances, time and money involved tend to dissuade urban music-love, from attending live concerts while the ready and relatively inexpensive canned music and recording and listening equipment have induced him to stay at home and listen to the music of his choice in comfort and leisure, so that he is inclined to feel that loss of rapport with the musician possible in live concert is a small price to pay. This trend is likely to increase in the coming decades.

9. Post-Independence India witnessed a democratisation of music by bringing music listening of a wide variety in style, composer and performer within the common man's reach. This

became possible of technological advancements. However, largely due to a sad lack of preparation, vision, planning, policy-formulation, administrative acumen and the art of governance among the political leaders, democracy has dismally failed in the political, sociological and economic aspects of the life of the common man. This is true of the arts also, especially of music. It is true that there was some enthusiasm and euphoria in the third quarter of the twentieth century; it is equally true that the final quarter also witnessed a disillusionment. Among the reasons for this failure may be mentioned: inability of quality to keep pace with quantitative explosion, inability to guard against proliferation of weeds, inability to keep at bay the politicking musician of inferior music ability who has to survive at the expense of genuine talent and excellence. Governmental myopic policies, including an inability to formulate a clear cultural policy, bureaucratic corruption and favouritism have much to answer for. The new century will hopefully usher in a true democratisation which means equal opportunities and healthy competition for all to achieve excellence and proper recognition and promotion of merit.

A century is but a speck in eternity and in the path of human evolution. And the Kaliyuga has still to journey for 4,26,900 solar years. But human life is short and a century is longer than it. How are we going to fare in the new century?

SAHITYA AND NRITHYA

..... - by DR. M. SURYA PRASAD

{Music can exist without dancing but the dance cannot survive without music. Dancing is really a visualisation of music and even in an absolute dance like the tandava which is performed to rhythmical words, it is more effective when these syllables are sung to musical notes. Therefore, it is obvious that music for dance has to have a) musical value b) rhythmic potential and c) sahitya or literary content which is what is being highlighted in this article}.

Music and dance are often described as "two limbs of the same human form." Some of the musical pieces in Sanskrit classical drama are rich in sahitya and were definitely meant to be danced especially in the Upa Roopaka forms of Sanskrit literature and the sangeetha nrithya of the medieval period. Several operatic works were written between the 13th and the 19th centuries, meant obviously for dancing like Jayadeva's Geeta Govinda. In addition both in northern and southern India, several musical forms meant primarily for dancing were composed like the Bhajan, the Thumri, the Pada Varna, Padas and Javalis. Strangely, enough music and dance seem to be the only two arts that have maintained a continuity with the Shastric traditions of yore.

The dancer not only weaves abstract patterns of movement to purely melodic patterns set to tala or rhythm

but she interpretes through stylised gestures the literary content of a musical piece set to tala and melody.

Abhinaya in Bharatanatya:

Bharatanatya which is what is prevalent and popular in Karnataka gives us a true picture of how music and dancing are woven together to form a beautiful pattern of melody, rhythm and literary content or sahitya and interpreted by the dancer through nritta, nrithya and abhinaya or mimetic gesture while variations of the melodic line set to a metrical pattern guide the nritta sequences the sahitya or the words of the musical composition determines the abhinaya of Bharatanatya, like Pada, Geetha, Keertana and the varna. Word, gesture and expression are harmoniously synchronised and rhythmically rendered within the format of the technique to interpret the literary theme of the song.

Significance of a Varna:

The varna is a good example of a complex musical composition of Karnatik music giving scope to the dancer to combine nritta, nrithya and abhinaya of the highest order. In the interpretation of sahitya by the dancer she or he has the freedom to interpret the meaning of each line in a number of ways without deviating from the actual

meaning and mood of the sahitya. Herein lies the skill of the dancer who, starting with the dominant mood or sthayi bhaava of the song is at liberty to go off at a tangent to depict various transitory or sanchari bhaavaas which occur to her, finally getting so involved with the nuances of the sahitya that she is interpreting, that she finally becomes one with it and attains a state described as the saatwika bhaava.

Nayaka-nayika bhaava:

The theme of the sahitya used in dance is usually based on the "Nayika- Nayaka" bhaava, symbolic of a devotee's yearning for God, or of the Jeevaatma for union with Parmaatma. The nayika is the lover usually, a woman and the nayaka the Beloved, a man. This concept is known as Shringara bhakti, the most unique contribution to dance. Shringara or erotic love leads to bhakti or absolute devotion, although the same lines of sahitya or words are repeated by both the musician and the dancer both improving within the raga and sahitya of the song to convey as much of the mood and meaning of the literary content as is possible.

The Pada:

The pada is a musical piece specifically belonging to dance, music and again deals more often than not with shringara and the nayika-nayaka bhaava, giving the

dancer great scope to depict the bhaava in a variety of ways. In the Javali, the bhakti or devotional mood of the song is replaced by a lighter vein of erotic love, human and sometimes downright earthly. The shloka with its devotional sahitya, is performed by the dancer at the conclusion of her recital in a spirit of para-bhakti.

Abhinaya in other dances: What has been described above of Bharatanatya is true of the other styles of classical Indian dance, such as Kathakkali, Kuchipudi natya, Odissi, Manipuri and Kathak.

Since Kathakkali is essentially, a dance-drama, the sahitya is highly formalised and rich in literary content often being extracts from renowned literary compositions is Malayalam, Sanskrit and also Manipravala (a combination of Sanskrit and Malayalam). The Raas dances of Manipuri are based on the sahitya of Jayadeva's Ashtapadis and now in modern times on songs and poems composed by renowned Oriya Poets. For abhinaya in Kathak, special musical forms like the bhajans, thumris and dhammars were composed and used.

Narayanateertha and Siddhendra Yogi composed great operas around which Kuchipudi natya was built up. Similarly, Maharaja Swati Tirunal's songs are the basis of Mohini Attam.

Kannada songs:

In Karnataka, sahitya of a very high order has always been used in Bharatanatya performances. Ancient Kannada poets were connoisseurs of dance and music and their compositions can easily be used for dancing. As for the Devaranamas composed by Purandaradasa and Kanakadasa with the sahitya being full of the descriptions of Vishnu and ten incarnations, no Bharatanatya recital, not only in Karnataka but anywhere in world, is complete without including one or more of them.

The Javalis composed by the great composers of the erstwhile Mysore Royal Court especially for the renowned Asthana Vidushi like the late Jetti Tayamma and Dr.K.Venkata lakshamma are very popular with contemporary dancers who have also begun to use the poems of the great modern poets like Kuvempu, D.V.Gundappa (DVG) and

others and the lyrical operas composed by PUTINA (Dr.Pu.Ti. Narasimha char) in their recitals with great success.

Need of the hour: What is however, very much needed is varnas in Kannada. Could the great musicians and composers of Karnataka give this matter a serious thought and do the needful? The varnas of the Tanjore Quartet are a case in point of how the complex piece of musical composition with comparatively simple and elegant sahitya can inspire a dancer to rise to the heights of creativity. What we need today are more and more literary compositions by leading poets which can be set to music and which can be interpreted by the dancer through abhinaya.

The bliss: It is said that the "word set to music, danced through sculptural poses which seeks to evoke a particular state of Being provides to the performer and the spectator a heightened experience, appropriately called "Brahmananda Sahodara."

In short, just there can be no dancing without music, there can be so significant abhinaya without sahitya of a high order.

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KATHAK - NATWARI NRITYA

By MAYA RAO



Kathak the very term is derived from the art of the story tellers Kathakas or Kathakars. It is said "Kathak Kaheje so Kathak Kahave." But through the centuries the style itself came to be known as Kathak. In present times, the term Kathak conjures up visions of a dancer displaying virtuosity in spinning and footwork or Chakkar and Tatkar respectively. Kathak has acquired this character of contrasts because of the various stages of evolution it has passed having had patronage from different sources.

As said before Kathak had its beginnings in the temples of Rajasthan and Uttar Pradesh where the Kathaks interspersed their narration of the stories from our epics with dance and song.

With the devastations of temples in the 10th and 14th centuries by the Muslim invaders the dance form of the Kathakas underwent a period of silence for some centuries till it was revived in the courts of the Mughals where it gained a secular colour with the aura of the Royal Courts. From the devotional it became an entertaining art. Similarly Kathak received an impetus from the rulers of Rajasthan.

As the themes for dance contained the Radha-Krishna or Shiva-Parvati episodes, the dancers stifled the story-element making way for decorative gestures, stances and lyrical movements, speed and virtuosity also became the mainstay of the dance form, thereby emphasizing the technical aspect. The tukdas or rhythmic patterns of the Ras period were given sophistication with complicated rhythm variations and a dazzling display of spins and footwork.

Thus the form acquired a fragmentary character till patrons like Nawab Wajia Ali Shah of Ohdh (Ayodhya) found the need of

reinstating the story element of the original Ras Leela into Kathak.

He composed a dance-drama woven on the Ras theme calling it Raha (the Persian synonym for Ras) taking the main role of Krishna in it. His chief court Dancer and mentor Thakur Prasad helped with the technique of dance. Inspired by this, Thakur Prasad's nephews, Maharaj Bindadin and Kalka Prasad further enriched the style of Kathak with the story-element in it. Maharaj Bindadin with his musical compositions contributed to the revival of the spiritual content, while Kalka Prasad enriched the pure dance sequences. Kalka Prasad's sons Achhan Maharaj, Lachu Maharaj and Shambhu Maharaj have invigorated Kathak through their contributions and the disciples trained by them have popularised the form.

While the style of Kathak which flourished in Lucknow emphasised the graceful and expressive aspects of dance. The style which flourished in Rajasthan brought to prominence the vigorous aspects spiced with complicated rhythmic patterns. Amongst the many dancers of the Rajasthan courts, Pandit Jailal and Pandit Sunder Prasad dominated the scene in the early twentieth century and shared their art with disciples outside Rajasthan too.

Thus came the two Gharanas, known as Lucknow Gharana in Uttar Pradesh and Jaipur Gharana in Rajasthan.

While I was conducting studies on the history of Kathak, I asked my Guru Shambhu Maharaj to enlighten me on the origin of Kathak and the era in which it came to be recognised as a Classical or cultivated dance style. He smiled saying "why do you get lost in the dusty papers of historical records in Libraries to find the origin of Kathak?" "Listen", he said, "my forefathers saw the vision of

Krishna dancing and endeavoured to translate that in movement and expression, that is Natwari or Kathak. And, we, the descendants are still trying to interpret the beauty of that vision!"

The height of imagination with which the wonderment of the divine dancer is woven and passed on in an oral tradition from generation to generation, I know, will get stifled if we analyzed the dance style to fit into a chronological order or history. Hence, historical records of pinpointing the evolution of Kathak in distinctive periods or eras have evaded us. While referring to the Kathak dancers and their tradition, Dr. Anand Goomarswamy the reputed scholar has eulogised the art of Maharaj Bindadin, the celebrated Kathak Guru in these words:

"I have never seen, nor do I hope to see, better acting (Abhinaya) than I saw once in Lucknow, when an Old man, poet and dancer, and a teacher of many many dancers, sang a herd-girls (Gopi's) complaint to the mother of Krishna. This famous dancer whose name is Bindadin is a devout Brahmin. But such an action song as this did not belong to him, or depend on his genius for its being, even though he may have composed the particular words for it. It belonged to the race and its Old vision of the Cowherd God Krishna".

Coming back to the history of Kathak, while we have references to Kathak from very early times, with mention made in the Ramayana, Mahabharata and other books, the actual style of presentation is not defined. Later texts than the Puranas also mention the dance in the Northern and North Eastern region of India but do not specify the style of presentation.

It is only from the rise of Vaishnavism and its influence in 15th and 16th Centuries A.D. that we find reference to Kathak as a distinct mode of dance with the popularisation of the RAdha Krishna legend seen in Ras Leela. We find traces of Kathak while studying the evolution of Ras Lila, which has links with

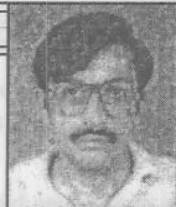
RASAKA, and HALLISAKA mentioned in the ancient texts like Natya Shastra as well as medieval works.

There are basic similarities between Ras Lila and Kathak in Abhinaya and Nritya which are found in the use of Spins (Chakkars) Gats (Gaits) Kavitas (Poems recited in rhythm) and rhythmic patterns woven around the syllables TA THEI THEI TAT. Even in the poetry of Surdas and Ashtachap poets we find terms of Kathak used. When Kathak travelled from the temple to the Royal Court patronised by Mughal rulers like Akbar, Jehangir and Muhammad Shah Rangila, a series of new features were added to Kathak to suit the new environs. Nevertheless there were emperors like Jehangir who allowed the best of the old traditions to continue. The Sangeet Darpana, gives descriptions of dance sequences seen at the court of Jehangir. The Pushpanjali bears striking similarity with Rangmanch KI Pooja (tukda) still performed in Kathak. Later accounts describe it as Salami.

A lot of source material is available in the paintings too.

As K.Vasudeva Shastry says the beautiful form of dance rendered to the accompaniment of Drupad and Dhamar is admirable but to pinpoint its origin and development is difficult.





GUNAGRAHI/DECEMBER 1999

CALENDAR OF EVENTS

S.K. Lakshminarayana (Babu) page

MYSORE:

Gana Bharathi: Veene Seshanna Bhavana, Kuvempu Nagar: Dec.10 Nrithya Aradhana by Nupura Kalavidaru. Dec.12 Hindusthani vocal by Sushma Kashyap. Dec.13 L. Ramaseshu (Karnatak vocal). Dec.20 to 24 Dr. Devendrappa Centenary celebrations. Dec. 25 to 27 Natyacharya M. Vishnudas Memorial Dance programme.

BANGALORE:

Malleswaram Sangeetha Sabha: Gokhale Insitute of Public Affairs, Malleswara: Dec.5 Pandit Sohanlal Memorial Endowment dance Programme: J. Apoorva (Bharatanatya). Dec.11 V. Kalavathi (Karnatak vocal). Dec.12 Veena Venkata subbaiah birth centenary concert: M.R. Shashikanth (veena). Dec.26 to 2-1-2000 Sri Hanum jayanthi young artistes music festival series jointly with Ananya Cultural Academy.

Every Friday Cultural Evening Programmes:

Yavanika. Dec.10 Syed Sallauddin Pasha (Bharatanatya). Dec.17 Saraswathi Narayan (Karnatak vocal). Dec.24 Suryanarayana Panjaje (Yakshagana). Dec.31 Anulekha Tagore (Bharatanatya).

Bharatiya Vidya Bhavan:

Dec.10 S. Snehashri (Bharatanatya). Dec.14 Bhakti Sangeeth H.K. Narayana. Dec.21 Anita Shivaraman (Bharatanatya).

BHAVANOTSAVA 99:

Dec.22 Inauguration. Dance-drama "Vikramorshiya" at 6 P.M. by Abhinaya Bharathi directed by Dr. S.R. Leela. Dec.23 a dance feature Kalpana by Padmini Ravi. Dec.24 5 pm Pt. Raghupati Hegde (Hindusthani music). At 6.30 p.m. Haridasa Nandanjali; a musical opera directed by Mysore V. Subramanya. Dec.25 Cultural evening by the students of Bhavan's School of visual and performing arts. Dec.26 Veena duet by R.K. Suryanarayana and

Nandita. Dec.27 5 pm Karnatak vocal duet by N.R. Sharada and N.R. Harini. 6.30 p.m. Hindusthani vocal by Sangeetha Katti. Dec.28 Yuvakavi sammelana. Dec.29 6.30 p.m. sitar recital by Pt. Gaurav Mazumdar. 8th January 2000 6 p.m. "Odissi nrithya sandhya" by Khama Rao. Jan.14 to 16 Yuvath sangeetotsav-A Sankranthi music festival.

Nadajyothi Sri Thyagarajaswamy Bhajana Sabha: Sri Vasavi Kanyaka Parameshwari Temple, Malleswaram 8th cross: 6.30 p.m. Latha Ananth (Karnatak vocal).

Sri Guruvayurappan Bhajan Samaj Trust: 2nd year Sharadotsav (4-12-1999 to 12-12-99) at Odakkathur Mutt. Dec.5 Padma Artists. presents "Sanchari" directed by Ranjani Ganeshan. 6.45 p.m. Kirans (Bharatanatya duet). Dec.6 Bharatanatya by Rasika Academy followed by Sumana Nagesh. Dec.7 Duet by Veena Nair and Dhanya Nair. Bharatanjali by Nrithyakala Mandiram.

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FROM ABROAD

- By Nachiketa Sharma
California, USA

Pt. Prabhakar Karekar entertains

Prabhakar Karekar gave a Hindusthani classical performance at the Bhalerao residence in Cupertino, California on Nov. 6. The concert started an excusably fifteen minutes late and went on at length till 12.40 A.M. A singer of fine calibre, Karekar displayed his prowess as well as his fettle in the classical realm, a territory to which he has migrated from his earliest stint of primarily natyageet music.

He started with the beautiful evening melody Maru Behag. This raga deserves a thorough expounding and unmitigated discovery so as to ensure that the potential of the raga is fully realised. Much to one's disappointment, Karekar denied us this pleasure. It seemed as though he was so resolute in dishing out an alap with unchecked speed and tans with superswift execution that he conspicuously skipped meting out that soft, sweet core of gradual delineation with a meditative nyaas, an essentiality that can not fail to soothe the performer and audience alike. Let no mistake be made, his seventy minute Maru Behag was eminently entertaining. One wished he had rendered all the justice to it. He sang a lovely "Shubha dina ayo" in vilambit ektal and the lovelier "Man lagyo na" in drut teen tal both of which are compositions of the unmistakable Pt. Ramashreya "Ramarang" Jha. It was a

treat witness the joyful play of tan, tal and drut bandish, a game in which the tabla of Subhash Kamat and the harmonium of Aravind Thatte played superably executed innings.

Karekar sang Hameerfor a madhyalaya and drut bandish. An exquisite Nirguni bhajan by Dharmadas could have been better. Madhukauns featured in the post-interval session too were not upto the desired level and impact. But rag Sohni evoked a great deal of enthusiasm. He infused his brant of infectious energy with this raga. The Kumar Gandharva bandish "Rang na daro Shyamaji" was beautified with tans coupled with energetic boltans. His singing of Kaushi Basanth (a combination of Basanth and Malkauns; "Ritu basanth ayi ri") and raga Pahadi ("Jamuna kinare mere gaon") were passable. A Tappa in mishra Kafi "O miya jaane vaale" was the best piece of the evening.

HEARTY GREETINGS FROM:

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Telephone: 080-330 37 48

CASSETTE REVIEW / Kusuma Rao:



"Laya Taranga"—an ensemble of Percussions. It is a team of young, ambitious and talented percussionists making headway in the Karnatak music field. Their first musical production "Punarnava" has seen the light of day. It contains on side A: "Mahaganapatim" (nata), "Reverie" (Hemavathi) and "Monsoon Muses" (Amrita Varshini).

The high pitched, bright and cheerful piping notes of

the flute make for a very refreshing beginning and give the cassette a rollicking start. The rich and varied ornamentations by the instrumentalists surrounding the phrase "Maha kavya natakadi priyam" are good. The plaintive strains of Hemavathi are charming and pleasant. The tana reverberates with vibrant rhythmic patterns. Raga Amritavarshini celebrating the

life-giving rain is just fine. The sound effects of rain drops in the background add a novel touch.

Side B comprises "Soul of Layataranga" which can roughly be translated as Tani avartana in musical jargon and "Punarnava" consisting of highly stylised "Bhagyada lakshmi baaramma. Anur Ananthakrishna Sharma and Nagendra Udupa have done excellent job of the tani set in aditala creating an impression of good rhythmic coordination, synchronisation, harmony and overall unity. Their youthful enthusiasm is catching. The Purandaradasa krithi although couched in ultra-modern, somewhat filmy costume, makes a fitting mangala stuti. The artistes Ravi, Prasanna, Udupa, Kiran, Madhu and Arun deserve to be congratulated for their maiden innings.

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Dr. A.H. Rama Rao & Sudha Rao page

QUIZ OF FINE ARTS....15

1. What is Ekadhaatu Divyanama keertana?
2. Give an example for the above.
3. What is its speciality?
4. What is Dwidhaatu Divyanama Keertana?
5. Give an example for the above.
6. How is it sung?
7. Who is a Eka mudraakaara?
8. Give an example.
9. What is the speciality of Eka mudraakaara?
10. Give an example.

SOLUTION TO QUIZ OF FINE ARTS....14

1. The second section of the main part of the body of the raga alapana.
2. The sancharas herein are principally confined to the mandra sthayi with occasional flights into the other octaves.
3. The sancharas reveal the individuality, creative talents and imaginative skill of the

performer.

4. A raga with two of the sapta swaras deleted.
5. An audhava raga.
6. A second set of five ghana ragas.
7. Kedara, Narayanagowla, Reetigowla, Saranganata and Bhowli.
8. Nata, Gowla, Arabhi, Sri and Varali.
9. The third note of the scale in European music.
10. Gandhara.

- MANI.

PHOTO QUIZ :

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52 ವರ್ಷಗಳ ಹಿಂದೆ ನಮ್ಮ ಗುರಿ ಸ್ವತಂತ್ರ ಭಾರತ ಈಗಿನದು ಬಲಿಷ್ಠ ಮತ್ತು ಸಂವೇದನಾಶೀಲ ಭಾರತ

ನಮಗೆ ಸ್ವಾತಂತ್ರ್ಯ ಗಳಿಸಿಕೊಟ್ಟವರು ಪರಿಪಾಲಿಸುತ್ತಿದ್ದ ಧೈಯ ಆದರ್ಶಗಳನ್ನು ಸಾವಿಂದು ಲನುಸರಿಸಲು ಕಂಕಣ ಬದ್ಧರಾಗಿರೋಣ, ಸತ್ಯ, ಆಹಿಂಸೆ, ಸಹಿಷ್ಣುತೆ ಮತ್ತು ನ್ಯಾಯ.

ಸ್ವಾತಂತ್ರ್ಯ ಜ್ಯೋತಿ ಬೆಳೆಗಳು ಕಾರಣದಾದ

ಟಿಪ್ಪು ಸುಲ್ತಾನ್	ತಗಡೂರು ರಾಮಚಂದ್ರರಾವ್	ಚೆನ್ನಪ್ಪವಾಲಿ
ಕಿತ್ತೂರು ರಾಣಿ ಚೆನ್ನಮ್ಮ	ಕೌಜಲಗಿ ಹನುಮಂತರಾವ್	ಕಡಿದಾಳ್ ಮಂಜಪ್ಪ
ಸಂಗೋಳ್ಳಿ ರಾಯಣ್ಣ	ಕೌಜಲಗಿ ಶ್ರೀನಿವಾಸರಾವ್	ಶ್ರೀರಂಗ ಕಾಮತ್
ರಂ.ರಾ.ದಿವಾಕರ್	ಎಸ್. ಚೆನ್ನಯ್ಯ	ಚಿಂಗಲಾರಾಧ್ಯ
ನಾ.ಸು. ಹರ್ಡೀಕರ	ಗೋವಿಂದರಾವ್ ಯಾಳಗಿ	ಅಣ್ಣೂ ಗುರುಜಿ
ಅಲೂರು ವೆಂಕಟರಾವ್	ಹನುಮಂತ ರಾವ್ ದೇಶಪಾಂಡೆ	ಬರ್ಲಿ ಬಿಂಧುಮಾಧವ
ಕಾರ್ನಾಡ್ ಸದಾಶಿವರಾವ್	ಅಂಬಲಿ ಚೆನ್ನ ಬಸಪ್ಪ	ನರಸಿಂಹ ದಾಬಡೆ
ಅಂದಾನಪ್ಪ ದೊಡ್ಡಮೇಟಿ	ಟೇಕೂರು ಸುಬ್ರಮಣ್ಯಂ	ಸಂಗೂರು ಕರಿಯಪ್ಪ
ಮೈಲಾರ ಮಹದೇವಪ್ಪ	ಕೆ.ಟಿ. ಭಾಷ್ಯವ	ವೆಂಕಟೇಶ್ ಮಾಗಡಿ
ಶಕುಂತಲಾ ಕುರ್ತಕೋಟಿ	ಹೆಚ್. ಸಿ. ದಾಸಪ್ಪ	ಕೆ.ಬಿ. ದುಂಧುರ್
ಭಾಗೀರಥಿ ಚಿಂಗಲಾರಾಧ್ಯ	ವೀರಣ್ಣ ಗೌಡ	ಶಂಕರ್ ಕುರ್ತಕೋಟಿ
ಗಂಗಾಧರ ರಾವ್ ದೇಶಪಾಂಡೆ	ಕೆ. ಚಿಂಗಲರಾಯ ರೆಡ್ಡಿ	ಗುದ್ದಪ್ಪ ಹಳ್ಳಿಕೇರಿ

.....ಕಾಕಾ ಕಾರಖಾನೀಸ್.

ಹಲಗಲಿಯ ಬೇಡರಾದಿಯಾಗಿ ಅಸಂಖ್ಯಾತ ಸ್ವಾತಂತ್ರ್ಯ ಯೋಧರಿಗೆ ನಮ್ಮ ನಮನ

ಭಾರತದ ಸಮಗ್ರತೆಯನ್ನು (ಕಾರ್ಗಿಲ್‌ನಲ್ಲಿ) ಮತ್ತೊಮ್ಮೆ ಕೆಣಕಿಲೆತ್ತಿಸಿದವರ ದಂಡಿಸಿ, ವೀರಸ್ವರ್ಗ ಸೇರಿ
ಅಜರಾಮರರಾದ ಕರ್ನಾಟಕದ ಕಡುಗಲಿಗಳವರು

ಶಿವಬಸಯ್ಯ ಬಸಯ್ಯ ಕುಲಕರ್ಣಿ	ಮಲಯ್ಯ ಚೆನ್ನ ಬಸಯ್ಯ	ದಿಲೀಪ್ ಪೀರಪ್ಪ ಪೋತರಾಜ್
ಬಾಗಲಕೋಟೆ	ಮೇಗಳಮಠ್, ಕೊಪ್ಪಳ	ಬಾಗಲಕೋಟೆ
ದಾವಲ್ ಸಾಬ್ ಆಲಿಸಾಬ್ ಕಂಬಾರ್	ಸಿದ್ದ ಗೌಡ ಬಸಗೌಡ ಪಾಟೀಲ್	ಬಸವರಾಜ್ ಕಲ್ಲಪ್ಪ ಚೌಗಲೆ
ಬಿಜಾಪುರ	ಬೆಳಗಾಂ	ಬೆಳಗಾಂ
ಢೋಂಡಿಭಾ ನಾರಾಯಣ ದೇಸಾಯಿ	ಹೆಚ್. ಪಿ. ಯಂಕಟಪ್ಪ	ಬರತ್ ಬಸನ್ ಮಸ್ತಿ
ಬೆಳಗಾಂ	ಹಾಸನ	ಬೆಳಗಾಂ
ಸುಬ್ರಮಣ್ಯಂ ಮೊಯಿನ್‌ಲಿನ್	ಪೆಮ್ಮಾಂಡ ಕಾವೇರಿಯಪ್ಪ	ಅಪ್ಪಾಸಾಹೇಬ್ ಪೀರಪ್ಪ ಧನವಾಡೆ
ಬೆಳಗಾಂ	ಕೊಡಗು	ಬೆಳಗಾಂ
ಎಸ್.ಕೆ. ಮೇದಪ್ಪ	ಯಶವಂತ ಡಿ.ಕೋಲಕಾರ್	ಸಿದ್ದಪ್ಪ ಭೀಮರಾವ್ ಮುದ್ದಾಳ್
ಕೊಡಗು	ಬೆಳಗಾಂ	ಬೀದರ್

ಏಮ್ನ ತ್ಯಾಗ... ಅದು ನಮ್ಮ ಸ್ಪೂರ್ತಿಯ ಜಾಗ, ಜಾಗಿ ನಮಿಸುವೆವು, ನೆನೆಸುವೆವು
ನಮ್ಮ ಇಂದಿನ ಪರಿಶ್ರಮವೇ ವಾಳಿನ ಉತ್ತಮ ಭವಿಷ್ಯದ ಕೈಪಿಡಿ

53 ನೇ ಸ್ವಾತಂತ್ರ್ಯೋತ್ಸವದ ಶುಭಾಶಯಗಳು

ಕರ್ನಾಟಕ ವಾರ್ತೆ

Tuning to Perfect Note with Pt. D.B. Harindra

..... by Shruti Nanavathy

For veteran musician Pandit D.B. Harindra, recognition as an accomplished musician and teacher of high calibre is to only a coincidence of circumstances. It has nothing to do with publicity, he says. Infact, this multifaceted personality shuns publicity and does not believe in commercialising his art. Having given more than 6

decades to the art of music, Pandit Harindra sees music as an inseparable partner of life and feels that the greatest achievement in life for him is for music to happen to him.

He attributes his musical genius mostly to his Guru Pandit Shankara Sadashiva Joshi, under whom he trained from 1942 onwards for several years. He found Guru S.S. Joshi to be very open-minded, a rare quality to find in a guru in those days. He was encouraged by his guru to listen to a variety of music and imbibe their good qualities. Thus, this inherited quality, is what Pandit Harindra possesses even today. He sees himself as a learner and ventures into finding new possibilities to present a rag.

For him it is a non-stop venture. He was also guided by the great Pandit Shankar Dixit Janthalli of Hubli, Pt. Narayan Roa of Hyderabad and Pt. Ramarao V. Naik



Pt. Harindra with Sruthi Nanavathy

during 1948 and 1958.

Pandit Harindra's life has been a creative one. In the field of music, you name it and he has done it all. From being a regular performer at AIR (for 30 years) and prestigious music platforms to being an active musicologist, having presented papers and conducting lec-dems at important conferences. He has also contributed innumerable articles and reviews for various dailies and magazines. His landmarks are his outstanding contributions to music literature namely his article in 'Bharatiya Kaladarshan' (published by Sangeeta Nritya Academy, 1963), his extension lecture on Hindustani music published by Bangalore

University and his paper on 'The role of Kannada in Hindustani music-tomorrow' at World Kannada Meet, Mysore in 1985. As an examiner, he has been invited several times by the State Government and Gandharva Mahavidyalaya of Mumbai. He also served as a member of Audition Board of Akashwani-Bangalore during 1992-1995.

Pandit Harindra's views are very distinct and convincing. He has a way with words and one brings back knowledge after having spoken to him. He has a lot to say about music from his experience and it is due to such veteran's wisdom that our music have been surviving. As the days zero down to the coming of the next millenium, it is but essential to re-think and re-discuss the significant aspects of our Indian music in the century that shall soon pass.

Excerpts from an interview for GUNAGRAHI:

Q... Sir, I would like to start by asking your views on the controversy involving the Gharanas and their significance today?

A... This has become a prestige issue for a few and it

is gradually diminishing in its real sense. Meaning that those very much in want of the symbol, seek to retain the name of Gharana. This is because Gharana doesn't seek to evolve into something new. Infact, the concept of Gharana tries to limit one's capabilities. For this very reason, persons with talent want to develop an enriched music and are trying to maintain growth in music, which is very much in wanting. For a beginner, it is for sometime necessary to adapt oneself to a Gharana for the sake of discipline. But thereafter, one has to maintain an open mindedness towards the outstanding features of other Gharanas and in turn try to develop an individuality that one is gifted with. So I conclude that the concept of gharana as such should not make a singer, a fanatic. At the end of the day, one has to accept the truth that there are as many Gharanas as there are individuals in the field of music.

Q... So you are open to the fact that one should imbibe qualities from other Gharanas. But some people consider this as mixing of various Gharanas..

A... There is nothing such existing as mixing of Gharanas, because the finer points in each Gharana need not be overlooked and if it is upto the keener sense of a developing artiste to adopt anything good in music. So there is nothing like mixing gharanas. One is just taking what is good, that is all.

Q... What place does the theory aspect of music hold in an artiste's career?

A... Theory of music, I would say is to some extent an important aspect of training. It is based on the nature of a rag and useful for performing ability and proper analysis of a rag. It helps us to learn about the rag's limitations as well as what greater possibilities there are. Theoretical knowledge makes us see reason behind what we do in music. But this does not mean that an artiste should become too involved in the theory aspect because this would only hinder his search for new discoveries. That attitude that there is nothing beyond what has already been done should not be encouraged.

Q... Could you elaborate a little on the time theory that we follow in Hindustani music?

A... The time theory has been there for centuries. The time concept for a raga, is based on the congenity of the existing season and also difference in the effects of different parts of the day and night. So it is nothing as such being imposed on a singer. Because of the unsuitable condition for the concerts being forced upon both the artistes and organisers, the only choice left to a musician is to try for the proximity of time suited to each item or rag, he presents. Thus as far as possible, the Rag should be sung according to time. As I always say that : 'Raga, Rasa, Samaya' should be borne in mind. It is only when a rag sung at the right time that the Rasa flows so naturally. Rasa has got to be there in a rag.

Q... What is the right method to present Jod rags?

A... See the rule of thumb in

presenting Jod rags is that one has to find out those common notes between two rags that are being blended which I call as transitional notes or points. This helps us discover the musical phrases common to both rags. Once one becomes conversant with these phrases which are relevant to each rag taken for blending, then one can very naturally change over from one to another as and how one wishes to do so. Doing this the two rags in question move parallel to each other.

The method is to know those common notes and phrases between two rags for natural, smooth and struggle-free rendition to Jod rags.

Q... According to you, what should the duration of a concert be, today? Also, what should the concert pattern be like?

A... There has to be marked distinction between singing to a crowd and to an audience. This naturally helps one to make a wise selection of items for presentation. The duration depends upon the type of listeners and could be decided accordingly. Generally it also depends on the venue which should actually help the listeners to stay full time of the concert, till the end. Now-a-days, it is evident from the behaviour of the listeners that they cannot put up with long duration concerts exceeding two hours.

Q... What are the significant changes that you find have taken place over the years in the field of music?

A... We have reason to be happy that appreciation of classical music has gradually

increased amongst the youngsters. But there are some disappointing factors that I would like to put forward. First of all, the young musicians lack that perseverance and dedication to pursue the art. Earlier, the students used to have that regularity, nothing was casual then. But now they want to learn quickly and to perform. although it is essential for a budding artiste to get exposure, but there diligence should not get impaired by following the path of fame and

publicity. I find also that generally, majority of upcoming artistes indulge in presenting the same set of rags over year together, much against the expectation of good listeners who fondly look forward to new items. That is the trend over these past years. Its is also true, only a few upcoming artistes, seek to present rare items and but again a bigger section of the audience do not relish anything other than the customary items. This trend actually doesn't encourage

growth of music. We also had more dedicated gurus in those days, who taught with discipline and sincerity. One more new trend that I am not in favour of is the recent development of Jugalbandi. There is no meaning to it and has nothing to promote music. I believe that there should be no word as satisfaction in an artiste's dictionary. An artiste should always have that yearning for the art, to grow and reach out to vast expansions.

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PLEASE RENEW YOUR MEMBERSHIP

as a lecturer in Telugu. Scholar in Sanskrit, Telugu and Prakrit, master of one of the most elegant literary styles, perhaps the profoundest among musicologists, musician of an excellent order. Sarma has contributed much to Mysore's culture.

K.VASUDEVACHARYA

"You are my gift to Mysore" so said Patnam Subrahmanya Iyer, one of the most luminous stars in the firmament of South Indian music, when Vasudevacharya took his leave after years of tutelage. He was the last in the train of giants; he belongs to the vigorous tradition that is



now, alas, fading ostensibly. Born in Mysore, his early enthusiasm was for music but circumstances forced him to join the Sanskrit College at Mysore, where he acquired proficiency in the sacred language. But alongside continued his study in music under one Subbaraya, a neighbour and later under the famous Mysore

Padmanabhiiah. He had his lessons from the great Sheshanna also, whom he knew very intimately. And at the instance of the then ruler of Mysore, Chamaraj Wadiyar, he went to Tiruvadi and had his training under Patnam Subrahmanya Iyer for nearly six years. He returned to Mysore and was appointed court musician.

An eminent authority in the science of music Vasudevacharya was also an excellent vocalist. He used to accompany Bidaram Krishnappa. Madhyamakala singing is his speciality. Besides his attainment in rendering music, he is a composer of no mean merit. Many beautiful and popular songs stand to his credit. During his long life he has been blessed with the friendship of many a great soul; Veena Sheshanna, Bhakshi Subbanna, Bidaram Krishnappa, Tiger Varadachari, Muttaiah Bhagavatar, Ramanatha puram Srinivasa Iyengar and others. His music bears the stamp of influence from three immortal personalities in the field of South Indian music. Patnam Subrahmanya Iyer, Mahavaidyanatha Iyer and Tirukkodikaval Krishna Iyer. He worked also as the principal of Kalakshetra at Adyar.

KRISHNARAJA WODEYAR

The recent history of Mysore would be meaningless without a reference to the illustrious Krishnaraja Wodeyar IV, the late Maharajah. Educated on the best of lines, the Maharaja was

proficient in many arts, and a discreet enthusiast.

Interested avidly in the intellectual pastimes, he soon became a scholar of considerable eminence in many



branches of knowledge. As a king, he answered the description of the Platonic 'philosopher-ruler'; at home, he was usually referred to as a 'Rajarshi' a saint king. A man of unimpeachable integrity of character, he was a striking contrast to the bulk of princely specimens in India. Affectionate, sympathetic, understanding and wise, he was naturally loved by the people of Mysore as a father. During his days Mysore's culture reached its climax; the state progressed on all fronts. He gathered round him and encouraged by personal attention many musicians and artists, such as K. Vasudevacharya, V. Doreswami Iyengar, K. Venkatappa and others. Himself a scholar, his court teemed with learned men of eminence in all the fields of oriental study. A clever administrator, he was shrewd in selecting the most proper

officers for the various departments and was personally supervising the day-to-day affairs of the government at the top level. His was a deeply pious soul and there was indeed something of a saint about him. Few rulers in India or elsewhere have done so much good to their people. The name of this Maharaja will ever be fresh in the memory of Mysoreans.

SRI CHANDRASEKARA BHARATI

Sringeri is one of the four monastic pontificates set up by Sankaracharya in the eight century A.D. Thirty fourth in the line of succession of these

pontiffs, was the most eminent of contemporary saints, Sri Chandrashekara Bharati Swami (1892-1954). Even as the head of an extremely



influential religious centres in South India, he was withdrawn and intent on spiritual aspirations. Besides being a sage whose mere presence has a salutary effect on those present around, he was a great scholar as his commentary on Vivekachadamani and his numerous lectures and discourses evidence.

Not so well known in his poetic talent; he has composed over thirty lovely poems in Sanskrit which breathe an air of spiritual heights; in them is seen the surety of a scholar, the delicacy of sentiments and fineness of taste.

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